D

E. H. SOTHERN IN "IF I WERE KING" AT ENGLISH'S - GEN-ERAL STAGE NEWS.

THE DRAMA AND MUSIC

OPERA "MESSALINE"

SLIGHT WELCOME FOR ISADORE DE LARO'S NEW

NEWS OF THE THEATERS

E. H. SOTHERN IN "IF I WERE KING" AT ENGLISH'S.

at the Park-Irwin's Show at the Empire.

sent, at English's on Tuesday and Wednesday nights, an elaborate production of Justin Huntly McCarthy's fanciful play, resources can command. "If I Were King." It is a fictitious story of Francois Villon, the French balladist, him a recluse, almost a hermit. His office who lived in the fifteenth century. Charles | hours are early and late, and the demands M. Skinner used the poet as the central figure of a play entitled "Villon, the Vaga- errands. But aside from that necessity bond," which he wrote for his brother, Otis of keeping out of the way, he seems to dis-Skinner, and which was seen at the Grand like personal publicity. He labels every Opera House seven or eight years ago. no photograph of him has ever been ob-Mr. McCarthy makes Villon pass through | tained for publication, and only once in a a series of highly-colored adventures. He year or so does he permit himself to be gets into trouble at first by reciting, in a who get into contact with him find that low tavern, a ballad ridiculing the king, he is dogmatic. He has prospered so well Louis XI, and boasting of what Villon by relying on his own judgment that he would do if he were king. It happens that | will listen to a proposition no longer than the king, disguised, is in the tavern, and, to comprehend it, and his decision is quick in a rage, he plans a ghastly jest for Vil- and final. In no other way can he transact Ion. The poet awakes next morning and I He hasn't time to think twice about many finds himself grand constable of France, things. Even the chiefs of his staff are He is to have a week of great power in the compelled to be terse in their conferences with him, and his ante-room is thronged land and then is to be executed. He may by consequential actors, seeking interevade death if he can win the love of Kath- views in vain. Some of them go away erine de Vaucelles, a beauty of the court. But when they do get at him with really As grand constable he does win Katherine's something to say they find him utterly identity, she detests him. But he leads the flattery, or easy to convince against his French army successfully against the Bur- will. Back of his desk is a switchboard | Commercial Advertiser writes: gundians, who are besieging Paris; becomes of telephones connecting with his city In Paris there are many "side theaters," in Katherine's eyes, with the result that he occupy three stories, is a telegraph room | born outside the realm of recognized or and Katherine are banished by the king through which his messages go to and state institutions, sometimes from circumand leave Paris to live happily elsewhere. come from further points. Every morning stances but rather and at first from a bers over a hundred persons, and that the panies are laid before him. The heads of an epoch in the history of the French festival and court scenes are splendly ma- bureaus report to him daily. He is the stage and especially in that of Parisian terialized. Mr. Sothern impersonates Vil- head center of his business. There is ample | manners. lon and Cecilia Loftus is Katherine de method and no madness in his conduct | Some fifteen years ago there was in the

led by William S. Gill will present Mark succeeded the late Frank Mayo in the are known. name-part. The story of the play is generally familiar.

x x x

This week's vaudeville entertainment at the Grand Opera House will be led by George W. Leslie and his company in a playlet named "Chums," by Thomas Frost. Banks Winters and his daughter, Winona, will give a sketch. The bill will be comcamp and the three Brooklyns, musicians; Lamar and Gabriel, European eccentric comedians; Stella Lee, dancer; Fields and

Johnny and Emma Ray in their familiar farce, "A Hot Old Time," will be the attraction at the Park Theater all week. Ray's Irish caricature has distinction in low comedy. The specialists in the company are the Bright brothers, acrobats; the De Forests, dancing soubrettes; Weston and Allen, the "rent collectors;" F. P. Spellman and his acting dog; Ben Dillon and the Doherty sisters. Two comedies, "Mam'zelle 'Awkins" and "A Run on the Bank," are announced for next week at the Park.

The Empire Theater will have another of letta is "Are You an Eagle," with music sung by soloists and chorus. The vaudeville list is headed by Marie Barrison, singer, and includes, besides her, Watson and Pearce, parodists; Dolly Jordan, soubrette; Misses Burnam and Van, singers and dancers; Odell and Whiting, comedians; the Century Comedy Four and a series of

hving pictures. MRS. PATRICK CAMPBELL.

Maeterlinck's "Pelleas and Melisande" Shown in New oYrk.

Mrs. Patrick Campbell closed her three weeks' series of performances in New York last night. The novelty of the final week was the production of Maurice Maeterlinck's symbolistic tragedy of "Pelleas periled its existence. and Melisande." This was performed at the Victoria Theater on Tuesday and forty played the musical accompaniment by Gabriel Faure. The theme is the old | Sir Henry Irving. Mr. Gillette has not yet | coincidence, Otis Skinner and his company are acting in the form of George H. Bok- | would have run through the season here. er's "Francesca da Rimini." also at the Victoria. Mr. Skinner and his company modate the extensive orchestra. The mysticism of the Maeterlinck play seems to have been impressively realized. The date New York Commercial Advertiser, sums and Ethel Irving. At the conclusion of the

up Mrs. Campbell's work in New York as run of the latter play Edna May will go to follows: "Mrs. Campbell has now produced Australia to fulfill a long-standing engagein New York half a dozen dramas and ap- ment. peared in as many parts. There could be | Much interest was aroused at Cardiff this no better influence on our theater; there | week by the death and funeral of "General is, indeed, no actor on the English-speak- Mite," who came to England with "Tom ing stage to-day whose influence is in a better direction. The exact degree of her talent is another and a subordinate question. She has shown great understanding. taste, originality, flexible talent, and in such scenes as the burning of the title in Olga Nethersole to Return-De Wolf "The Notorious Mrs. Ebbsmith' a high degree of nervous and emotional intensity. What she has not shown this time and what we may hope other parts will draw York, will come across the water for a tour out of her on another visit is the inspirational side of acting, the big flashes of imagination, like lightning at night, or of a new play. She has been in retirement passion in its intense purity. That self- for several months. After the trouble that surrender of genius may come another time. Meanwhile, whether it is there or not, we have had something which we need of her production of 'Sapho"-or, rather, even more-the spectacle of an actor who because the New York Journal sought a insists on producing plays that are important and stimulating in the world of deas, producing them with entire devotion to the spirit, whether it be Pinero, Sudermann. Maeterlinck or Bjornson, and controlling and managing the stage herself with an absolute lack of personal obtrusion, having every detail, as far as possible, in its just plane, with none of the distortion of the play that is often made by the greatest acting geniuses. In three weeks here she has clearly raised the general estimate Pinero, stimulated an interest in two continental dramatists of rare talent and stirred up the kind of discussion of dramatic art which is what our stage most

CHARLES FROHMAN.

A Sketch of the American "Napoleon

of the Theater." The appended character sketch of Charles Frohman was written by his friend, Franklyn Fyles, dramatic critic for the New

The tenth anniversary of the opening of the Empire Theater came yesterday. Although Charles Frohman was already well may be said to have begun there. By the a single stock company is a noteworthy achievement, but here we have a man whose New York and London houses have in that period multiplied to ten, with pro- | Charles Surface .. prictary interests in others, and whose Joseph Surface Edward Morgan repertoire in Scandinavia. Ibsen and

plays he has not produced, actors whom he | Trip Edgar Norton | fate was reserved for Ibsen's cloudy crea-that reach such results. Mr. Frohman is a type of the stalwart, clear-headed, fairminded modern manager. It is doubtful if he knows nearly, or cares much, how wealthy he would be if he should close out all his business at the end of this year and retire. His ambition, seemingly, is to do a E. H. Sothern and his company will pre- great deal that he can be proud of, and more than any one else, in getting the best work of the best playwrights and placing it on the stage in the best way that his ample Public curiosity as to Charles Frohman

remains ungratified. His assiduity makes upon his time are so pressing that access s impossible to visitors without important one of his enterprises with his name, but hauled out before an audience. The few is not much inclined to accept advice. He the business that cannot be done by proxy. love, but when he reveals to her his true unpretentious, though not vulnerable to It is announced that the company num- the previous night's receipts of all his com- stroke of Bohemian genius, have marked man. In view of the fact that he is the

KING HELPS THEATERS.

His Visits Revive Interest and Now All Are Prospering.

LONDON, Feb. 1 .- There has been a wonderful change in the aspect of theatrical affairs here, and most of the theaters are pleted by Alice Raymond and John Kirk- | now at the flood tide of success. Old favorites like "Kitty Grey," "Sherlock Holmes" and "Frocks and Frills" continue Ward, comedians and dancers, and the bio- to draw overflowing audiences, while every one of this week's productions has been equally successful. Plays whose success, on the first night, seemed doubtful are all sharing in the general prosperity. The visits of the King and Queen and other productions. So, on the whole, the prospects of the managers have never been brighter. Scarcely a newspaper in town had a good word to say for "Mile. Mars," produced by Mrs. Langtry Jan. 25 at the Imperial Theater, yet all London is eager to see the actress's wonderful dresses, and her theater is crowded nightly. Every one in society is talking of the gorgeous clothes worn by Mrs. Langtry and the other actresses in the play. Mrs. Langtry also wears emerald and diamond jewelry. including a long chain of diamonds reaching nearly to her feet, which excites spe-

At Daily's "A Country Girl" has been so altered that what at first appeared to be almost failure is transformed into genuine success. This is not the first time George Edwardes has done this. "Mice and Men, with which Forbes Robertson and Gertrude Elliott had been touring the provinces. was first shown in London Jan. 27 at the Lyric Theater, where it immediately became a popular success, the first Mr. Robertson has had in years. Charles Wyndham's revival of Hadden Chambers's "The Tyranny of Tears" at Wyndham's Theater, with all the persons of the original cast, including Wyndham, Mary Moore, Fred Kerr and Maude Millett, has been as successful as the new productions. Anthony Hope's "Pilkerton's Peerage," at the Garrick Theater, has received much needed pruning, the lack of which at first im-"The Importance of Being Earnest," Oscar Wilde, has been so well received at the St. James Theater that three extra rows of stalls have been added. William

Gillette has to vacate the Lyceum Theater in the middle of February to make way for decided whether to take another Londo theater or play through the provinces There is no doubt "Sherlock Holmes" Charles Frohman is expected in London at the end of the month, when he will discuss his plans with Mr. Gillette. The latter were not using the theater on Tuesday and | will not return to America this season. He will reappear in New York in "Sherlock Holmes" during the month of November, and will then commence preparations for a production of "Hamlet.

'Kitty Grey' has been so successful a the Apollo Theater that Mr. Edwards has made no extensive preparations for the piece which is to succeed it. Its successor is entitled "Three Little Maids," who will be represented by Edna May, Ada Reeves

NOTES OF THE STAGE.

Hopper to Star Again.

Olga Nethersole, it is reported in Nev was made for her in New York on account gave some performances of 'Sapho' in the be, and at least one out of two plays English provinces. Her brother, Louis now husband and manager of Sadie Marti- | critical eye of the censors. Remembering, not. Miss Martinot's production of Clyde | however, the days of yore, when he went Fitch's "The Marriage Game" did not find favor, and recently she has been acting in the vaudeville theaters, her husband is full of sympathy for would-be actors, taking a small part in her sketch.

Arrangements have been made by which De Wolf Hopper is again to come before rivals-such is the case with Gemier, a the public as a comic opera star. Charles day laborer, whose training in Antoine's Klein is writing for him the libretto of a company has made has, incidentally comic opera based on Dickens's "Pickwick | brought him to the general management Papers." Mr. Hopper and his company of the "Theatre de la Renaissance," forwill begin their tour in August at Chicago. | merly Sarah Bernhardt's. A still more Harry B. Smith, it is reported, also is en. remarkable case is that of Suzanne Augaged on the same subject matter with the | claire, an artist's model at Montmartre, itention of offering his play to Klaw & who, having entered successively the Erlanger for the use of Jerome Sykes. Mr. "Theatre de l'Oeuvre" and the "Theatre Fields burlesque company, and Mr. Sykes and has recently been elected to the is singing the name-part of 'Foxy Quiller.'

A special performance of Sheridan's "The School for Scandal" was given under the balanced on his feet to stride forward as a direction of Liebler & Co. at Wallack's, in edian can be recorded. old measurements of success the mainte- Bellew as Charles Surface. This actor was nance of prosperity during a decade with first seen in this part by New Yorkers fif- that of "Theatre Libre," represented not teen years ago. Friday afternoon's cast a "theater," but a company of players.

.Kyrle Bellew | could be got for little money, and his

The cast when Bellew impersonated Sur- that country immortalized by Murger as face at Wallack's on Jan. 17, 1887: Crabtree.....E. J. Henley Sir Benjamin Backbite......H. Hamilton Moses......Charles Groves Rowley......Daniel Leeson Lady Teazle......Annie Robe Mrs. Candour......Madame Ponisi

SIDE THEATERS OF PARIS

"UNKNOWN MASTERPIECES" WITH- hand and walked away. OUT SCENERY OR COSTUMES.

Many Imitators, More or Less Worthy, of the Great Antoine, Who Once Read Gas Meters.

Vaucelles. Suzanne Adams and Rowland of it. He is not a reckless plunger. He French capital a young clerk of the gas Buckstone also are prominent in the cast. takes big risks, but not heedlessly. There company who, while going from gas meter is much misconception on that point, as | to gas meter, registering the course of the To-morrow night, at English's a company | there is on others about this remarkable | hand on the lying machine, recited to himself some verses and tirades he had most famous theatrical manager on earth, learned the night before when his work Twain's "Pudd'nhead Wilson." Mr. Gill suprisingly few particulars concerning him | was over. That little clerk was stagestruck. He applied to every stage manager in Paris for any position, however low, in the dramatic profession, but they smiled at him, shrugged their shoulders and told him to go back to his gas meters. But Antoine-for such was his namepersisted in his idea, and, not being allowed to play for the public, he decided to play for himself. He gathered around | been prompted not so much by a desire to him five or six friends, likewise workmen, who were fond of the theater, and with them he founded a private dramatic company that played in his room, re- instincts of human nature. Others, howhearsing old plays and learning new ones.

It occurred to the young manager that

it would be just as well to have a name

for his troupe, and he called them "Theatre

Antoine then decided to make the round of successful playwrights, secure their unknown masterpieces and have his stars learn them with all the fire and sympathy that a community of misfortune would surely inspire. As a result he collected members of the royal family to the thea- thirty-five rejected plays from thirty-five obscure celebrities, and, confident in his star, in the future and in his talent, he said "good-bye" to gas meters and launched on the treacherous sea of fame. Montmartre was his first battlefield in 1887. He conquered, and satisfied with his success in that part of Paris, he moved to almost the other end, to Montparnassa, where an even greater triumph was awaiting him. He then decided to attack the very heart of the capital and rented the "Salle des Menus Plaisirs," on the Boulevard Sebastopol, where his victory was final within a few months, and he had not only made a name for himself, but ereated a new "genre" of dramatic art. Three

powerful agents helped him to accomplish

this wonder-the sacred fire that burned

within him, a marvellous business instinct

and finally an inborn understanding of the

The "Theater Libre" at first was nothing but a name. It represented a nomad company of players who stopped wherever they happened to be and unloaded their hearts and their repertoire to their invited hearers. The word "invited" must not be misunderstood. Those who wanted listen to the "Theater Libre" had to be invited, 'tis true, but they also had to pay. In the meanwhile the representabeing "strictly private" and the number of "guests" being limited to 300. a number seldom attained, no censorship had any power over it, and both actors and writers could do, write, say and act

what they pleased, as they pleased and Old traditions and stage prejudices were cast away, actors spoke to each other with their backs turned square to the audience, realistic scenes of every description, high, low and lowest were presented, and, shocka few with horror, the "Theatre Libre" of police, and, seated in a circle, all the went on, free as its name, and with only one motto-"Nature." Then the so-called "Theatre Rosse" was porn-possibly to the regret of its inspirer.

This "Theatre Rosse" staged every disgust- | said: "These ladies and these gentlemen There might be an excuse, for devotees of you the 'Question des Huiles.'" And the ing phase of human life-without exception. realism, to represent burial, hospital. asylum scenes on the stage, but to reproduce some sides of military life, inside the barracks and out, with all its consequences -that was too much. But to come back to Antoine, five years after his debut his success had reached

such proportions that he was appointed director of the Odeon, the second national theater of France. He carried into his new functions, which lasted only eleven days, the spirit that had brought him there. As he was supervising the rehearsal of a play one day the government censor demanded that some sentence be withdrawn, as it was too broad. Antoine's reply was short, but so emphatic it is impossible to transcribe it here, and his resignation was the natural

From the Odeon Antoine went back to the 'Menus Plaisirs." which he called by its actual name, "Theatre Antoine." There he began a series of reforms. First of all he raised the literary standard of his plays; he abandoned the realistic for sociological themes. Finally he reduced the admission ee to such a small sum that no lover of dramatic art would stay away for monetary self play before crowded houses and he makes a lot of money, giving @ per cent, per annum to shareholders, while the government theaters can hardly come out even, in spite of the allowance they receive.

Now that he has become a recognized from one manager's office to another, he come. He accepts them, trains them, and opper is now a member of the Weber & Antoine," was engaged at the "Gymnase." "Comedie Francaise," the standard theater of France, where classicism and tradition reign supreme, and where, for the past hundred years, no instance of such a distinction bestowed on an "irregular" com-Following in Antoine's footsteps, a young actor of twenty, Lugne-Poe, founded the "Theatre de l'Oeuvre," whose name, like Lugne-Poe picked out his artists where

he could find them, his stages where they

Frohman is an object of common comment, Careless Edward Emery Wagner had been hissed away from habitually. But he has increased the money | Sir Peter's servant Oscar Briggs | tion, and the young manager is one of of his rights in plays. There cannot be Maria...... Fanchon Campbell most part university students and artists

> The stage, twenty feet wide and fifteen Sir Peter Teazle......John Gilbert deep, was perfectly bare of anything that such primitive simplicity was of course troupe, never allowed this want to stand in his way, and the absent scenery became represent a prison, for instance? The actor playing the part of prisoner came in with a few bits of straw in his hand, around with a piece of chalk, and sat on his improvised pallet. He then took his tirade, everybody knew, by using just a trifle of imagination, in what condition of life was the unfortunate hero. The scene | than drama. of escape from his prison was also very simple. The convict let a five franc piece fall to the floor, the jailer picked it up,

Had a bayonet charge to be represented? their fifteen-foot walk to the rear of the stage so that when they were supposed The intention and invention were understood and appreciated with loud applause. having caused many an uproar, when canes made hats fly to the floor in the The Paris correspondent of the New York tions pro and con greeted the author of tions.

nalists and friends of the actors, the latand a few of the most ponderous critics were beginning to admire their push and energy. Little by little, it is true, they they went without any, or with hats and coats borrowed from some spectators, wheelbarrows and shovels from some street sweeper whom they repaid for the service with a pass or two.

A swarm of imitators and followers developed from the two important movements of the "Theatre Libre" and the whose obscene stage productions have "new" as to make capital out of the lower ever, like the "Escholiers," are merely artistic in their aim. These "Escholiers' are young playwrights who ten or twenty times a year try their hand, so to speak, before a small and special audience. A similar organization is that which at one time counted among its members Paul and Victor Margueritte and whose private representations delighted the few who were

permitted to attend. Finally, M. Bodinier, former secretary Bodiniere," a "Theatre d'Application"that is, a theater where worthy productions of young and unknown writers are best actors. At "La Bodiniere," aside from dramatic performances, there are given a number of lectures and some art exhibitions which are among the most popular in the capital. It is at "La Bodiniere," too, that Charles Leger and his "Theatre des Poetes" come to show what a latent state, under the sunny sky of "la

To sum up, this "side-theater" movement has had three results: First, to shake up the slumbering "state" theaters in making them feel the need of many important reforms in order to keep up with times and retain their patrons; second, to draw out of obscurity such writers as Hervieu, Brieux, Courteline-to name only a fewsuch actors as Gemier and Suzanne Auclaire, the latter of whom is often spoken of in the same breath with Rejane, Mme. Bartet and even Sarah Bernhardt; finally, to give a lot of trouble to the dramatic censors, whose verdict they scorned, how-

J. Drault, a sworn enemy of the pres-

ent government, had written a play, "La Question des Hulles," full of political allusions and criticisms. Its performance was at once forbidden by the censorship. But as the liberty of speech is absolute in France, the author recurred to the folstratagem: A public meeting was announced, in which "La Question des Huiles" would be discussed. On the evening the hall was crowded, of course, and an extra police force had been sent to keep order. On the stage was the chairthe play. The meeting was opened. The chairman introduced to the audience the actors who appeared in the first scene, and actors came forward, each reciting his part. The same scheme was repeated for each scene, until the whole play had been thus performed, under the watchful eye of the

THE PRESS AGENT AND THE STAR.

The Former Is Diligent in Spreading Information About the Latter.

must be treated kindly, not only because | Madame Sontag went to Mexico, where, they are men and brothers and are as shortly afterward, she died, and Camilla much entitled to kindness as dumb beastsfrom which they differ in all other respects, being gentlemen and far from dumb-but | through the West. The venture was not also because they sometimes really do have | successful, and the girl-then but fourteen news. So a reporter was assigned to see the press agent and was ordered to be money in Nashville, Tenn. Far from being gentle with him and to count a hundred cast down by her ill fortune, she gave a The press agent said: "Something happened at our theater to-night, and all the York. other papers have got it and I didn't want you to get left. You know the scene in which the star kills fifteen men, who come | before the public. In 1863, however, she to him in three ranks of five men each, by came out of her retirement and played at making five thrusts with his sword and a concert of the Philharmonic Society in

glanced off into the orchestra and cut a string of the second violin. "The snapping of the string made a loud on concert tours of the principal musical noise, which was heard for two or three | centers, and during her long career she blocks, and some stupid person thought that a boiler had burst and turned in a fire alarm, and in a minute the theater was | was an almost uninterrupted succession of surounded with engines, and there was a triumphs. In private life Camilla Urso was great noise and nearly a panic, but the star Mrs. Frederic Lucre. Her husband and came forward and assured the audience | two daughters survive her. that there was no danger. By the way, when the piece of the sword struck the day morning in St. Vincent de Paul's wrist of the star he was quite seriously Church. Upon the casket lay the violin of wounded, and I am going to get a doctor the great artist, and round about it were for him, as soon as I get back uptown, but | floral tributes from many of her friends. I had to come down to give you the story. The musical service was unusually im-"And there is one other thing. The star pressive and beautiful. Among the muhas decided to give a special matinee for sicians who took part in it were Charles street sweepers. You know the play has Gregorowitsch, Margaret Hall and the made such a clean sweep with the public | Woman's Orchestra, under the direction of that the street cleaning department has beinvited the whole department to come and sec it. The matinee will be given at 3 o'clock next Sunday morning, as that is a time when all the street sweepers are able to be present. Now, if you will please excuse me, it is getting rather late and I have to go to one or two other newspaper

Good-night. The Prince's Entertainment.

offices and then I have to go for the doctor. I'll send you some tickets for the matinee.

Kansas City Journal.

SUNG IN NEW YORK.

sole Was-General News of Music Events.

If "Messaline" had been produced as a drama at one of the ordinary theaters inpossible one of the attractions of the per- stead of as an opera at the Metropolitan | music of the twentieth century, what it formance. Was the stage supposed to Grand Opera House there would have been a great to do about it. Mr. Hearst's saf- He has great faith in the influence of Wagfron Journal might have taken out a warput them on the floor, made a circle rant for the arrest of Mme. Calve on the charge of public indecency, as it did for finitely more artistic, in modish opinion,

"Messaline" was written by Isidore de Lara, with libretto by Armand Silvestre erased the chalk line, whereupon the prisoner gathered up his pallet in his name is Cohen, notwithstanding that he was born in Dublin. He made a reputation The "soups" would start from the foot- in writing and singing songs in London lights and bend over gradually during and Paris. Then he became a friend of the Princess of Monaco, and she built a to have run for awhile and met the enemy, I theater for him at Monte Carlo, where they seemed about half their real size. his operas have been produced. The best singers have been used, elaborate scenery Not so always with the play itself, and provided and the house kept closed and Bjornson may have upon his conscience | darkened from the beginning to end of the several acts. "Amy Robsart," "Moina" four corners of the "Casino de Paris," eyes | and "Messaline," all by De Lara, were were made black and similar manifesta- | brought out under these favorable condi-

Money, however, came in slowly. The The vicious Roman empress, Messalina, was the heroine of an opera written by permitted to rest in musical obscurity until though their names had become known, De Lara was attracted to her. This most recent "Messaline" was called in London "a triumph of pornographic art" made up managed to get enough money for a few of "brutal sensuality unrelieved by any touch of honest love or even genuine human passion." The New York critics express similar opinions.

The opera has been produced by Mr. Grau's forces with elaborate scenery and fine singing and acting. Calve makes Messalina seductive and brazen, lacking entirely the coquetry of Carmen. The empress makes two men victims of her lust. One is Hares, a street singer, and the other is his brother Helion, a gladiator. After making Hares love her she takes up Helion. The jealous Hares tries to stab her and is killed by his brother. Helion finally leaps to death among the tigers. The love scenes, it seems, leave little to the imagination. The music, of course, is charged with sensuality. The composer has used to some extent Wagner's leading motive scheme. The critics have a poor opinion of the music, but it is the proper thing to make light of a new composer's efforts. It is predicted by the critics that "Messaline's" life will be very short.

Camilla Urso, the noted concert violinist, died at the New York Infirmary on Jan. 20 after undergoing a surgical operation, of the Comedie Francaise, founded "La says the Dramatic Mirror of yesterday. Her illness had been brief, and the news of her passing was an unexpected shock presented to the public by some of the to her wide circle of friends and admirers. Her daughters were with her at the last. As she lay in a semi-conscious state she seemed to be dreaming of her triumphs in the past. She moved her arm as though again she played her violin, and with a amount of unrecognized genius there is, in | smile of peace and happiness upon her lips she passed away.

Camilla Urso was born in Nantes, France, on June 13, 1842. Her father, Salvator Urso, a Sicilian, was a flautist and an organist of considerable reputation. Her mother was Emilie Girouard, a native of Portugal She was also a musician. The daughter displayed her inherited love of music when she had barely passed her infancy. Her father was at the time the leading flautist in the Theater of Nantes. Night after night he carried the little girl to the playhouse, where she sat through the per-formances listening intently and delighted-

ly to the music. At the age of six, at her own wish, she began to study the violin. A year later she made her debut as a soloist at a concert. The auditors greeted her as an interesting prodigy. After they had heard her per-formance they applauded her as a wonderful artist. Fortunately this success did not | induce her father to keep her before the public. Instead he placed her in the Paris Conservatoire, where for three years she studied industriously, practicing ten hours every day. Upon leaving the Conservatoire she appeared in concerts in Paris at the Salle Herz, at the Conservatoire, and ing some, filling others with enthusiasm and man, M. Drault; by his side was the chief before the Societe Polytechnique and the Association of Musical Artists. Her performances in Paris aroused the greatest interest among musicians and the of her fame reached America, and in 1852the same year in which she completed her studies at the Conservatorie-she was brought to this country by her father, who had received an offer from a concert manager for \$20,000 a year for her services. For some reason this contract was broken when the father and daughter arrived in New York, but the Germania Society immediately came to the rescue, and under its auspices Camilla Urso was introduced to the American public. Her first concert cre ated a sensation in musical circles here The next season she played in six of Madame Albani's concerts, thereby establishing herself firmly in public favor. In December, 1853, she became the violin solo-A press agent sent in his card last night, ist of Madame Sontag's concert company, with word that he had important news. and appeared with that organization in Cin-It is the rule of the office that press agents | cinnati and New Orleans. In March

Urso returned to New York. In 1856 she was engaged to make a concert tour years old-was left alone and without concert under her own management and earned enough to pay her way back to New

running through three men at each thrust? | this city. So cordial was the welcome given Well, you know, he has to turn aside the to her upon that occasion that she decided sword of the front man in each case, and to continue in her profession. Offers of enjust as he was turning aside the last sword | gagement came to her from every quarter, the blade broke near the point, and the and for many years after that her violing sharp piece struck the wrist of the star and | was never long silent. She made a tour the world in company with Clementine de Vere. She went again and again to Europe played in nearly every city and town in the United States. Her career from first to last The funeral services were held on Thurs-Carl V. Lachmond.

Some anecdotes of the witty Rossini have lately been printed in Paris. One is familiar. The King of Portugal, who played the ter's operas. "How do you like it?" asked the King when he had finished. "Mon Dieu!" replied Rossini. "It's not bad for a king. We know that kings are responsible to no one." Another time Prince Ponia-Admirable Bob Evans will accompany met Rossini on the street. The prince, who

things he did was to call on Rossini, whom | without further music of mine. he did not know. When he presented himself to him Rossini struck his forehead with his hand as if trying to remember something. "Richard Wagner! Richard Wagner! Don't I remember having read somewhere, a few years ago, a pamphlet of a certain Wagner who said many unkind things about the music of Mozart, Haydn, and even of mine? Could you be, by chance, the same Wagner?" Wagner overflowed with excuses, but Rossini in-terrupted him, saying: "Yes, yes. You have said enough to hang this music. So far as I'm concerned it is all right, because I am nothing, but believe me, M.

Wagner, Mozart and Haydn had some tal-

In a recent number of the Gaulois, of Paris, Eugene d'Harcourt discussed the may be so far as the French are concerned. ner, and still more in the increasing purity of public taste. He thinks that the public is at last getting to a point where its commands must be followed by composers, and where its commands will be for the most part wise. It will cast aside music which seeks to usurp the painter's brush and colors. It will frown on music which would occupy chairs of philosophy in universities and will discard all the attempts at weird and strange effects that fill up so much time at present in the concert halls. The public will ask that music speak its own language; that it be interesting of itself; that it charm and not shock the ear, and be, in short, a foretaste of the divine contemplations which will come in the hereafter. To satisfy these demands composers will build with the material accumulated in the past centuries. The Wagnerian upheaval was the "1789" of music, and now composers may, without fear of routine or pedantry, return to the old theories which are the true ones. They will cultivate the art of Bach, employed by Beethoven and illustrated by Wagner. They will find a musical compromise between the theater and the symphony, and their ideal will be a combination of the "line" of the old masters and the contemporary polyphonic dis-

Edward Zeldenrust, a Dutch pianist, will give a recital for the Matinee Musicale on Feb. 19. He is filling dates for Edward MacDowell, who has been ill. Zeldenrust is making his first tour of this country.

Oliver Willard Pierce, pianist, and Miss Benaldine Smith, violinist, gave a recital at New Albany last Friday night.

A pupils' recital will be given at the Metropolitan School of Music next Friday evening. The programme names Bertha Buchanon, Bertha Jasper, Katherine Simon, Eva Brush, Elizabeth Hitt, Gertrude Baker, Katherine Bauer, Ella Igelmann and Mrs. Bruce Maxwell.

"A Riley Album" has been published by Edward Schuberth & Co. The music is by Rupert Hughes, who is a critic and storywriter as well as a composer. The album contains "A Scrawl," "Griggsby's Station," "Coffee Like His Mother Used to Make," "Our Own," "The Dead Lover," "The Lit tle Tiny Kickshaw," "Uncle Sidney," "An Impetuous Resolve," "Billy Goodin" and 'Granny's Come to Our House." On the index page Mr. Hughes says: "This book I can only dedicate in all friendship and

ner. The German had come to Paris to homage to James Whitcomb Riley, whose produce "Tannhauser," and one of the first | songs, to tell the truth, sing themselves

The Age of Luxury.

Leslie's Weekly. Milady's gowns and wraps and lingerie and gloves and handkerchiefs are fit for any queen, and every daughter is a princess in wealth of apparel and comforts. In amusement there is no limit to luxury. Millions and hundreds of millions are annually spent at the theater, on yachting, golf, football, receptions, dinners, teas and balls. We have our pianos, our phonographs, our automobiles, our bicycles, and our carriages for adult, baby and doll. We have our sealskins and furs, our silks and satins and fine linen, our feathers and boas, our velvets and laces, our paintings and roses, our hand-painted ware and ornaments, our diamonds and rubles and pearls, our watches and clocks, our sweets and perfumes, and so on ad infinitum. We spend over a billion a year in drink, outside of tea and coffee; we spend over half a billion in tobacco, and a quarter of billion in confectionery, fruit and flowers. It is estimated that our present annual bill for luxuries exceeds ten billions of dollars. And only half a century ago our fathers would have to been amazed at even the thought of such expenditures, and would have termed it folly.

The Initiation.

Lippincott's Magazine. At the foot of the dark stairway I encountered a small door. A rush of heavy, oozy air swept my nostrils as I entered the cheerless stone hall. Presently, on hearing a great sighing. I beheld-starting up from a square, lead-colored cage-a large human head, the hair wound about with a white turban, the face swarthy and sweating, and the eyes rolling. The lips of the head mouned weakly, "I cannot bear this any longer."

A grim-visaged giantess, severely clad unlatched the door of the cage. The body attached to the head emerged-a huge, misshapen mass, swathed in white robes. It moved heavily across the floor-trembling, drooping, stumbling-and finally disappeared. There was now a deathly hush. Suddenly I heard the fierce rush of waters: then a single frantic scream. I almost screamed in sympathy. Was this place where the damned were tortured?

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